

# Bacchanalia Skiapodorum

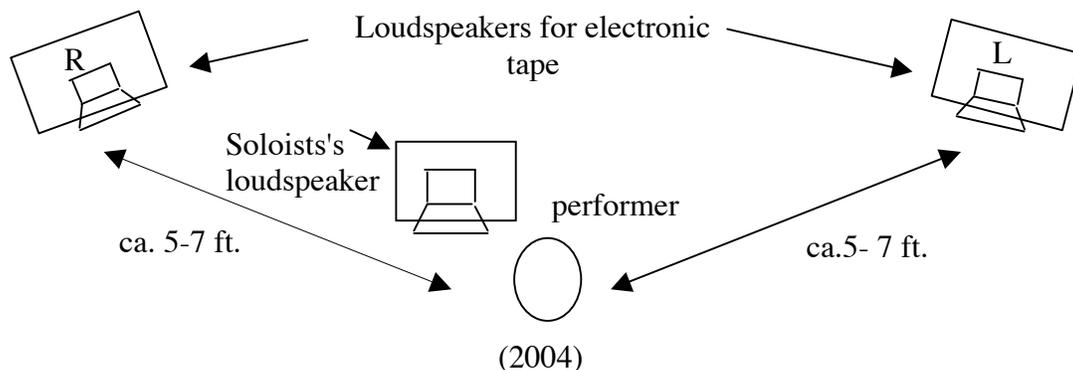
*for alto saxophone and electronic sounds*

## Notes

- 1- Grace-notes are to be played "on the beat" unless otherwise stated
- 2- The notated microtones are approximate. The intent is that the pitch lay approximately half way between the tradition tempered pitches. In addition to the traditional accidentals, the following symbols have been used:  
↓ 1/4 flat      ↓ 3/4 flat      ‡ 1/4 sharp      # 3/4 sharp
- 3- Once invoked, accidentals apply to pitches throughout a given measure. Courtesy accidentals are sometimes provided.
- 4- The scored part for the electronic "tape" is only a roadmap, providing the basic rhythmic (mostly attack points) and pitched material. Points of synchronization between the tape and the performer, should be followed rigorously.
- 5- Saxophone multiphonics are accompanied by the abbreviation "mp" and a number. The number refers to the multiphonic chart as displayed in Jean-Marie Londeix's *Hello! Mr. Sax* (Paris: Alphonse Leduc, 1989)
- 6- It is preferable that the soloist have his own dedicated loudspeaker, placed near the performer. The volume should be adjusted so that the loudspeaker merely reinforces the instrument; acting as intermediary between the sound world of the live performer and the taped electronic sounds. If a soloist-dedicated loudspeaker is not used, the electronic tape's volume may need to be accordingly adjusted so as not to overwhelm the acoustic instrument.

Thought the electronic component is only 2-channel stereo, playback for live performance will require a 3-track system (hand headphones etc...) if the click track version is necessary.

In simple and smaller settings the speakers for the taped sounds should be placed on either side and slightly behind the soloist (ca. 5-7 feet away).



# Bacchanalia Skiapodorum

Alto Saxophone

Electronic Sound

A

$\text{♩} = 92$

Start Track 1

DA88: start track 1 at 1:00: 3 CLICKS will precede performance  
Protocols: start file at Track 1 (0:00). 3 CLICKS precede performance

5

8

13

18

22

27

Musical notation for measures 27-31. Treble clef, key signature of one sharp (F#). Measure 27 starts with a quarter rest, followed by eighth and sixteenth notes. Measure 28 has a triplet of eighth notes. Measure 29 has a quarter note and a half note. Measure 30 has a quarter note and a half note. Measure 31 has a quarter note and a half note.

32

Musical notation for measures 32-35. Treble clef, key signature of one sharp (F#). Measure 32 has a triplet of eighth notes. Measure 33 has a quarter note and a half note. Measure 34 has a quarter note and a half note. Measure 35 has a quarter note and a half note.

36

Musical notation for measures 36-38. Treble clef, key signature of one sharp (F#). Measure 36 has a quarter note and a half note. Measure 37 has a quarter note and a half note. Measure 38 has a quarter note and a half note.

39

Musical notation for measures 39-42. Treble clef, key signature of one sharp (F#). Measure 39 has a quarter note and a half note. Measure 40 has a quarter note and a half note. Measure 41 has a quarter note and a half note. Measure 42 has a quarter note and a half note.

43

Musical notation for measures 43-46. Treble clef, key signature of one sharp (F#). Measure 43 has a quarter note and a half note. Measure 44 has a quarter note and a half note. Measure 45 has a quarter note and a half note. Measure 46 has a quarter note and a half note.

47

Musical notation for measures 47-50. Treble clef, key signature of one sharp (F#). Measure 47 has a quarter note and a half note. Measure 48 has a quarter note and a half note. Measure 49 has a quarter note and a half note. Measure 50 has a quarter note and a half note.

51

3

56

3

60

3

65

3

70

3

74

3